



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

with his uncle at Orange. In fact, these cousins are among those who come later with Guillaume to help Vivien (1144-45; 1216-18). 2. We are told in line 69 that Vivien carries on successful warfare in Spain for seven years, yet, at the close of this period (95-97), the emir Qesrames knows nothing of any war. 3. Vivien and his band, being hard-pressed in battle, cut their way to a castle, which they enter without difficulty. Inasmuch as this castle seems capable of sheltering them for several months, we cannot understand how such a stronghold should have been left unprotected. 4. Immediately on the arrival of Vivien at the castle, we see his men killing their horses for food, and acting as if they had been besieged for a long while. 5. Girart is sent to Guillaume for help. On Guillaume's departure, it is stated that within four days he will meet the direst peril of his life. How can he march from Orange to the scene of the battle in Spain, and fight a battle, all within four days? 6. Vivien, instead of waiting for the arrival of succor, sallies from the castle for no apparent reason, and meets destruction. 7. Finally, how can the fact be explained that the poem ends so vaguely? We are left in doubt concerning every hero in whom we have become interested. The poem seem to end nowhere.

The theory advanced in this paper is that the *Covenant* as it exists is a blending of two poems originally independent, in the first of which—the antecedent probably of the present *Enfances Vivien*—the action resulted favorably to the hero; in the second of which it resulted disastrously. The battle as it is in the *Covenant* is mainly drawn from the first of the above sources, hence is not the battle of Aliscans.

This theory is based partly on internal, but mainly on external, evidence. The following sources of external evidence are utilized: *Aliscans*, *Foucon de Candie*, *Enfances Vivien*, *Storie Nerbonesi*, *Roman d'Arle*, and *Philippe Mousket*. The attempt is made to show how, in the light of this theory, the internal inconsistencies of the *Covenant* disappear.

The paper was discussed by Professor A. H. Edgren and the author.

Professor Raymond Weeks, third Vice-President of the Central Division, was called to the chair.

13. "The Finnsburgh Fragment, and its relation to the Finn episode in *Beowulf*." By Miss Louise Pound, of the University of Nebraska.

Remarks on this paper were made by Professor C. A. Smith.

14. "Poe's critique of Hawthorne." By Dr. H. M. Belden, of the University of Missouri.

The inconsistency of what Poe says of Hawthorne was first discussed. It is due to the running together by the editors into what would seem to be one article of two different reviews. One is a review of the "Twice Told Tales," and appeared in *Graham's* for May, 1842; the other is on the "Mosses from an Old Manse," and was not printed till 1847, in the November issue of Godey's *Lady's Book*. Poe has changed his mind in the interval and now declares that Hawthorne, far from being "original at all points," as he said in 1842, is "not original in any sense." He then goes on to charge Hawthorne, by a most unmistakable implication, with having learned his style and adopted his choice of subject from Tieck. "Those who speak of him as original mean nothing more than that he differs in his manner or tone, and in his choice of subjects, from any writer of their acquaintance—their acquaintance not extending to the German Tieck, whose manner, in *some* of his works, is absolutely identical with that *habitual* to Hawthorne. . . . These points properly understood, it will be seen that the critic (unacquainted with Tieck) who reads a single tale or essay by Hawthorne, may be justified in thinking him original; but the tone, or manner, or choice of subject, which induces in this critic the sense of the new, will—if not in a second tale, at least in a third and all subsequent ones—not only fail of inducing it, but bring about an exactly antagonistic impression."

What led Poe to make this charge?

Poe did not know German well enough to detect the "manner" of a German book. Such of Tieck's work, as was well known in this country, gives little justification for Poe's charge. But Poe was not, as Schönbach (*Englische Studien*, vol. VII) seems to have thought, the originator of the idea. The suggestion had been made in print at least five times before Poe took it up and gave it the sharp expression quoted above. Poe doubtless saw it first in the *Democratic Review* for April, 1845; and again in the same magazine for September, 1845. That the idea had not occurred to him up to December, 1844, is pretty clear from the fact that in a criticism of Hawthorne in his "Marginalia" (printed in the *Democratic Review* for December, 1844) he charges Hawthorne with plagiarism from himself ("William Wilson"), and from Michel Angelo, but says no word of Tieck. That the mention of Tieck in the *Democratic* for May, 1845, is what gave Poe the notion is further confirmed by the fact that in the review in which he makes the charge he mentions several reviews of Hawthorne, but does *not* mention that in the *Democratic* for May, 1845. He wanted to appear to have made the discovery himself.

If, as has been supposed, Poe did not know Tieck directly, but only through translations and reviews, it is not surprising that he should have thought Tieck and Hawthorne very much alike. A number of articles on Tieck in English magazines (*Monthly Review*, April, 1841; *Blackwood's*, September, 1837; *Ib.*, February, 1833) had characterized Tieck in language that seems to us far more appropriate to Hawthorne than to him. Poe

was accustomed to newspaper ways of doing things, and would be very likely to look for information about Tieck in the reviews.

There is, however, a definiteness about Poe's expression of the charge that makes one think he had something definite in his mind when he spoke of "Tieck's manner, in *some* of his works." He probably had in mind a little allegory of Tieck's that appeared in translation in the *Democratic* for May, 1845: "The Friends, from the German of Ludwig Tieck." "Die Freunde" is by no means a characteristic piece of Tieck's writing, having been produced before he developed the "romantic" manner so evident in the "Phantasm"—the manner that his name stood for among English and American readers in 1845. It is rather remarkable that it should have been chosen for translation at this time. It comes very much nearer to Hawthorne's manner than either the *Märchen* or the *Novellen*. The tone, the choice of subject, and (as translated for the *Democratic*) even the diction and phrasing, are very close indeed to Hawthorne's in the "Twice Told Tales" and the "Mosses." It was this that justified Poe in writing that Tieck's "manner, in *some* of his works, is absolutely identical with that *habitual* to Hawthorne."

No attempt was made in the paper to determine whether Hawthorne was really influenced by Tieck or not.

15. "The concord of collectives in English." By Professor C. Alphonso Smith, of the University of Louisiana.

The discussion was conducted by Professors S. W. Cutting, F. A. Blackburn, Drs. C. W. Eastman, H. M. Belden, and the author.

The grammarians all state that when a collective noun is thought of as an aggregate, the dependencies (verb and pronoun) are singular; but that when the constituent members of the collective are thought of, the dependencies are plural. Illustrations were cited from the grammars of English, French, German, Spanish, Latin, and Greek.

Such a view leaves out of consideration the transition in the syntax of collectives from singular to plural. If we follow the collective a little farther into the sentence or paragraph than the grammarians have hitherto done, we shall find that the normal tendency of the collective is from unity to plurality, never from plurality to unity. Many sentences were cited from all periods of English in illustration of this singular-plural tendency, none being found that illustrate the opposite tendency.

Two cautions need to be emphasized: (1) Collectives preceded by *this*, *that*, or *a* (*an*) are not necessarily singular in meaning; for these words are formalists, agreeing not with the thought-content of the collective, but solely with its grammatical form, which is singular. In other words, *this*, *that*, and *a* (*an*) are indeclinable before collectives grammatically singular.